

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

SENT TO D.C.

1-2-98

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Church of the Epiphany

other names/site number _____

2. Location

street & number 201 South Ashland Avenue not for publication

city or town Chicago vicinity

state Illinois code IL county Cook code 031 zip code 60607

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler (SHPS) 12/29/97
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain) _____

Signature of the Keeper

Date of Action

Church of the Epiphany
Name of Property

Cook, Illinois
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	0	structures
0	0	objects
0	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions
(Enter categories from instructions)

Religion: Religious Facility

Current Functions
(Enter categories from instructions)

Religion: Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions)

Romanesque

Materials
(Enter categories from instructions)

foundation stone
walls sandstone
brick
roof asphalt
other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1885-1887

Significant Dates

1885

Significant Person

(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

n/a

Architect/Builder

Whitehouse, Francis M., architect

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Church of the Epiphany
Name of Property

Cook, Illinois
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 444710 4636310
Zone Easting Northing
2

3 Zone Easting Northing
4

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Malachy R. McCarthy

organization Loyola University Chicago date October 28, 1996

street & number 6007 N. Kenmore Ave. telephone 773-275-9300

city or town Chicago state IL zip code 60660

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Rt. Rev. Frank Tracy Griswold, III, The Diocese of Chicago (Episcopal)

street & number 65 E. Huron Street telephone 312-751-4200

city or town Chicago state IL zip code 60611

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1

Church of the Epiphany

DESCRIPTION

Built in 1885, the Church of the Epiphany, at 201 South Ashland Avenue, is one of Chicago's premier examples of Richardsonian Romanesque architecture. The building's designer, Francis M. Whitehouse of the Chicago architectural firm Burling and Whitehouse, emulated Boston architect Henry Hobson Richardson's style in the massing and use of materials including the richly colored sandstone, rusticated stonework, recessed windows and mixture of symmetrical and asymmetrical designs. Richardson's work symbolized American affluence by creating an architectural style that combined the grandeur of the Romanesque, the richness of Byzantium and the colorful details of the Victorian era. By selecting various features from differing architectural styles, Richardson popularized architectural eclecticism creating a uniquely American style. As one Richardsonian scholar commented "he sought to create architecture for the New World that would build on the Old without merely aping it."¹ Thus, Romanesque exteriors and Victorian interiors were not extraordinary in the world where architectural forms followed no standardized rules. Whitehouse's Church of the Epiphany is representative of this Gilded Age architectural style and provides a subtle reminder of a period of American architecture forgotten amid the steel, glass and concrete structures which predominate the Chicago skyline.

The church is located on Chicago's Near West side, on the southeast corner at Ashland Avenue and Adams Street with its primary facade facing Ashland Avenue. The parish straddles a residential and commercial district in the northwest corner of the West Jackson Boulevard Historic District, listed in the National Register of Historic Places. The residential area to the south and the east of the church is undergoing rapid change with the restoration of private homes and the construction of new Victorian-style structures. Since Ashland Avenue is a commercial thoroughfare, the structures located west of the Church of the Epiphany house mainly local businesses and trade union offices. A small residential neighborhood borders the eastern boundary of the church.

Erected on a 100 x 150 foot site, the building is composed of three connected sections. These sections include the church itself, a parish house, and an eighty-foot bell tower at the northwest corner of the church. The church and accompanying parish house have a ninety-six foot frontage. The width of the church is sixty feet, and it extends lengthwise one hundred and forty feet to the east.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 2

Church of the Epiphany

Construction of the building began on May 1, 1885 and was completed within eight months. The church was dedicated on December 20, 1885 and its bell tower, begun in 1885, was completed in 1887. At the time, the structure was the Protestant Episcopal Diocese of Illinois' most expensive building.²

Reflecting H. H. Richardson's use of rusticated stonework, the predominant building material of the Church of the Epiphany and its parish house is Lake Superior variegated sandstone. This red-brown stone gives the church a fortress-like character. The stone was quarried on the Upper Peninsula of Michigan and was used in Chicago for the first time on this church.³ The square-cut sandstone is set in irregular courses and is employed on the two major facades as well as on the sections of the southern and eastern walls which are exposed to the public. The remaining sections of these walls are faced with common brick. The building has a stone foundation which is hidden on the northern facade as the walls of the church flare outwardly to cover the foundation wall. The church basement section has a cinder floor with nine rows of brick supports reinforcing the flooring above. The basement underneath the parish house contains a furnace, storage areas and rest rooms. It has a concrete floor. The roof was originally slate but has been replaced with asphalt tiles. The building has two chimneys one of which is located in the south facade of the church and is encased in the sandstone facing. The second, more prominent chimney, is made of common brick and is situated in the southeast corner of the parish house. This chimney vents the heating system.

The church's floor plan is symmetrical with four gabled walls enclosing the building. Each of the church's gabled walls forms a parapet which is ornamented by five stone trefoil designs. The elongated design allows for a central open truss roof spanning a spacious pillar-free interior. Although the floor plan and gabled walls are symmetrically ordered, the main exterior elevation is asymmetrical.

The exterior walls culminate at the northwest corner with a bell tower which dominates the surrounding landscape. The height of the church's bell tower with its copper cross defines the line of the building as it descends to the peak of the parish hall roof. The bell tower enhances the church's architectural style with its bold design. The tower has a pyramidal roof and on its facades is the same stonework pattern found throughout the church. Bold corner columns, foliated ornamentation and decorative stonework⁴ highlight the tower's double open arches. A checkered stonework pattern, alternating rough and smooth surfaces of sandstone, accents and frames the space above and below the arches. The thin vertical vent penetrates the tower facade

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 3

Church of the Epiphany

on the west and north elevations. Three narrow and louvered arched openings on the west and north elevations define the middle section of the tower. Below this opening, a broader and more distinct checkerboard pattern completes the tripartite division of the tower. Carved relief sculptures and paired squat columns accent the arched doorways on the western and northern facades. Sandstone steps set off the wooden doors. The glass windows above these doors have been removed and are replaced with wooden inserts.

The massive gabled wall that frames the church's entrance dominates the primary or western facade. The Richardsonian Romanesque style is clearly evident in the stonework and window treatment. A similar triangular checkered pattern stonework and a stone cross defines the peak of the gable. Below this pattern two rows of round-arched clerestory windows perforate the facade. On the top row three windows are dominated by a slightly larger central window. Directly below, a series of seven equally-sized windows reinforces the wall design. This window pattern is repeated in the upper sections of the three other facades of the church.

The church's one-story narthex projects from the main body of the building and slightly protrudes from the facade of the parish house, enhancing the church's prominence. This space is topped by three gables. The narthex provides the church with an identifiable entrance. The apex of each gable repeats the checkered stonework pattern which frames two large recessed tripartite windows and a central arched double doorway. A stone cross once ornamented the peak of the central gable of the narthex but has since deteriorated and is not recognizable. An additional arched window is located on the south wall of the narthex. The windows are surrounded by a stone arch and feature a central stained glass rondel with side lights. Paired squat columns and carved relief sculptures define the windows and doorway. This main doorway opens onto sandstone steps with an iron railing.

The arched door connecting the church to the parish house is flush with the west wall of the church and is highlighted by a gable. A semi-circular arch of wooden spindles accents the double wooden door with its sandstone steps and iron railing. The parish house's primary facade replicates the adjoining central gabled wall of the church on a smaller scale. Two rows of round-arched clerestory windows penetrate the upper half of the parish house's western facade and enhance the three large arched windows which augment the pyramid like facade. Although scaled down and occupying a broad space of some thirty-six feet wide and one hundred and fifteen feet long, the parish house provides a pleasant counterbalance to the tower and the gabled structure of the church. The southern facade of the parish house is hidden by the adjoining

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 4

Church of the Epiphany

building, the Cathedral Shelter, which fronts the Ashland Avenue sidewalk. The parish house's eastern facade is made of common brick with two windows on the first and second stories perforating the southern half of this exterior wall. The parish house has an asphalt shingle roof on the peaked front and a tar roof on the flat sections of the building.

The elongated northern facade of the church, with its central gabled wall, duplicates the symmetrical window pattern used on the church's western facade. Three large, arched stained glass windows enhance the pyramidal design of the northern facade. These windows are simply framed and unadorned by columns or sculptures. A smooth stone stringcourse below these first story windows accents the exterior elevation. Small rectangular basement windows follow the general window pattern of the building. The northern gabled wall projects slightly from the main body of the church to create the squared interior central space.

Following the Richardsonian Romanesque style the architect designed flared foundations which anchor the building to the street. Buttressed piers that bear the lateral thrust of the church's rib structure also frame the wall. These piers define the window bays situated at the northern and southern central gabled walls of the church. The southern facade repeats the design of its opposite though it omits two of the three large windows to accommodate the parish house.

The sanctuary area, located in the eastern portion of the church, is illuminated by a shed roof dormer composed of a series of six narrow, rounded-arched windows on the northern and southern facades. A tripartite window penetrates the northern facade of the sanctuary area which is placed between two buttressed piers. Two additional tripartite windows framed by buttressed piers on the western end of the north facade complete an ordered window pattern and allow light into nave of the church. A single tripartite window and a doorway opening onto the parish house complements the opposite or southern facade. Two triangular dormers above these windows order the western section of the northern facade and are repeated on the southern facade. A row of stone square dentils ornament the roof line above the tripartite windows on the northern elevation.

The exposed exterior of the southern facade and one-quarter of the eastern facade of the church are faced with sandstone. The remaining section of the eastern facade of the church and parish house is faced with common brick and highlighted by a recessed arch centered on the eastern exterior wall of the church. This recessed arch corresponds to the location of the church's

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 5

Church of the Epiphany

altar. A doorway which provides access to the cellar is located in the southeast corner of this facade.

After entering the Church of the Epiphany via the narthex, the viewer is immediately struck by the church's expansive space. The open truss ceiling dominates the interior of the building. A contemporary account in the *Inter-Ocean* described the roof as

... novel ... which is an open truss roof with natural wood finish, the rafters being exposed and finished between in a natural wood and the trusses and purlins finished in cherry, the heavy iron entering into the construction being of wrought work, brought to a nice finish and polychromed or gilded. These trusses are so constructed as not to require any hammer beams, but spring directly from stone corbels in the walls. The walls of the building are very massive and low except where the four gables occur, being the two transepts and two ends of the church. Here they are continued up, forming high gables broken by small clustered openings two tiers high which, with their stained glass, throw a mellow and beautiful light across the richly finished wood work of the roof against the beautifully decorated walls.⁵

The expansive interior space does not necessarily correspond to the exterior architectural design. The interior church is arranged in three distinct sections, the smaller eastern and western sections are formed by two transepts, and the large central squared area by four converging trusses. This space is highlighted by rich woodwork.

Linear pews with cherry-wood end-panels and stained pine-board seating face the sanctuary area. The more elaborate sanctuary area furnishings have sculpted end-panels. The cherry-wood bishop's chair and the chancel furniture closely emulate the furniture designed by H.H. Richardson for the 1878 Woburn Public Library in Massachusetts.⁶

The long stone altar overshadows the sanctuary area reflecting the Romanesque and Byzantine influences. The screen in back of the altar is made of brown sandstone and enhances the sanctuary area. The design of the screen, or reredos, complement the ordered pattern of the eastern interior wall. Rising twenty-three feet in the air, the three upper panels of the reredos are decorated by a sculpted Portage stone design. A representation of the Gift of the Magi serves as the central decorative piece and is highlighted by two adjoining panels depicting heralded angels

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 6

Church of the Epiphany

with "long and graceful trumpets."⁷ Burling and Whitehouse provided the design for the reredos which were executed by Mr. Harry Herley and Mr. Frederick A. Purdy.⁸

Nine panels divide the lower row of the reredos. The tripartite central panel above the altar corresponds to the upper reredos. Five of the panels are composed of Venetian glass mosaics. Of these, Tiffany and Company of New York designed two panels depicting kneeling angels which offset the central mosaic of the "Resurrection of Christ." This dominant panel was installed in 1911.⁹ Charles Holloway executed two additional mosaics of "Mother and Child" and "Christ Bearing His Cross," in 1902.¹⁰ The remaining four panels in the reredos are painted and stenciled with a fleur-de-lis design.

A wood wainscoting with an eleven-foot band of red terra cotta tile atop provide the interior wall treatment for the church. These distinctive terra cotta tiles were manufactured by True, Brukhorst and Company of Chicago and richly embellish the church's interior. The plaster walls above the terra cotta still reveal the design of the original stenciled decorations.

Like many other churches in Chicago, the Church of the Epiphany has undergone several ornamental and structural changes over time. The blue velour baldachino suspended above the altar area, for example, was installed at Easter, 1928,¹¹ and detracts from the architectural design of the church. The 1892 Ferrand and Votey organ, upgraded in 1926, was originally situated on the south side but was moved when the choir area was added. Tiffany and Company designed many of the original stained glass windows as well as the mosaics on the reredos. Some of these windows were stolen in 1970 and were later replaced by Edgar Miller, a noted Chicago artist. Burling and Whitehouse designed the original gas lights, which were replaced with electrical fixtures in 1926. A set of organ trumpets was added to the western wall in 1979.

The two-story parish house structure runs the length of the church and is divided into two sections. The first floor of the front half of the building originally housed a small chapel, but today this space has been divided into parish offices and classrooms for Saint Gregory's School. The back half contains an additional classroom, a sacristy and space for the organ cavity. The church is separated from the parish house by an open courtyard. This fourteen-foot-wide breezeway connects to a door which opens into the rear section of the parish house and sacristy area. On the second floor of the parish house is the Guild Hall, a large meeting room with a cathedral ceiling. This space remains unchanged, except for modernized flooring and lighting. A large central interior staircase connects the floors.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 7

Church of the Epiphany

The southern facade of the parish house is obstructed by the Cathedral Shelter, a modern structure which abuts the parish complex. A dormer containing a series of five gabled windows penetrates the second story of the parish house with additional windows on both floors located in a light court in the center of the southern facade of the parish house.

The Church of the Epiphany provides one of the premier examples of Richardsonian Romanesque ecclesiastical architecture in Chicago. Apart from the replacement of the original slate roof with asphalt shingles and the interior changes to the parish house, the interior space is unspoiled. Its architectural prominence has been noted since 1900 when it was included in Baedeker's guide to the United States and, more recently, when it was mentioned in the 1993 AIA Guide to Chicago.¹²

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

Church of the Epiphany

STATEMENT OF SIGNIFICANCE

The Church of the Epiphany warrants listing on the National Register of Historic Places under Criterion C for architecture as one of Chicago's best examples of the Richardsonian Romanesque ecclesiastical style. The locally significant building was designed by architect Francis M. Whitehouse of the Chicago firm of Burling and Whitehouse. Among the many Richardsonian Romanesque features of the building is its rusticated sandstone, round arched windows and doorways, rows of deeply recessed arched openings, squat columns with cushion capitals decorated with floral ornament, and its prominent bell tower with arched openings and alternating smooth- and rough-faced stone patterns. The use of rich building materials reflects the church's importance to the local West Side community and aspects of its design disclose the liturgical debate which divided Illinois' Episcopalian congregations. The building's period of significance is 1885, when the building was built to 1887, when the bell tower was completed. The Church of the Epiphany meets Criterion Consideration A for religious buildings due to its architectural significance.

Built twenty-five years after the Chicago Fire, the construction of the Church of the Epiphany was contemporaneous with jewels of Chicago architecture. Immediately after the Fire, Chicagoans embarked on a rapid building program relying on the restoration of damaged buildings and the construction of fire-proof structures. However, the 1873 depression slowed Chicago's rebuilding campaign. By the second decade of post-fire design, local innovative architects such as Daniel Burnham and John Root, Solomon Spencer Beman, Dankmar Adler and Louis Sullivan were transforming the city's architectural landscape. Among such structures as the Rookery, Marshall Field Wholesale Store and Auditorium building, the Church of the Epiphany stands out as an excellent example of a cruciform church in the Richardsonian Romanesque style.

Francis M. Whitehouse's Church of the Epiphany is an extraordinary application of the Richardsonian Romanesque style defined by its characteristic "heavy arches, rusticated masonry walls, and dramatic asymmetrical effects."¹³ Whitehouse skillfully adapted the Richardsonian style to the new church building. The construction of the Church of the Epiphany, begun on May 1, 1885, predated Henry Hobson Richardson's own commercial and residential work in Chicago. In August 1885, Richardson's firm undertook measurements for the Marshall Field Wholesale Store,¹⁴ and on May 4, 1886, submitted the Glessner House designs for review.¹⁵ These works were undertaken after the Church of the Epiphany had been opened. Richardson's firm also

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

Church of the Epiphany

designed the Franklin MacVeigh House (1885-1887) which was demolished in 1922. Although nationally known for his design of Trinity Church, Boston, Richardson never designed any churches in the Midwest. He died on April 27, 1886, just as his buildings in Chicago were under construction.

Along with Whitehouse, another Richardson inspired Chicago architect of the time was Solon Spencer Beman, whose 1883 design for the Pullman Building preceded the Church of the Epiphany. The ten-story Pullman Building that included an apartment block and commercial space was demolished in 1956.

Francis Meredyth Whitehouse¹⁶ of the firm Burling and Whitehouse designed the Church of the Epiphany in 1885.¹⁷ Born in New York City on October 29, 1848, Whitehouse was the son of Bishop Henry John Whitehouse, second bishop of the Protestant Episcopal Diocese of Illinois, and grandson of James Whitehouse, who immigrated to America from England in 1798. Francis Whitehouse was privately tutored in New York City and continued his education at Goettingen University. After studying architecture in Germany, Whitehouse rejoined his family in Chicago where his father had been elected Bishop coadjutor of the Diocese of Illinois in 1851. Henry Whitehouse became diocesan bishop in 1852 upon the death of Philander Chase, his predecessor in office.

In 1878 Francis Whitehouse joined the architecture firm of Edward Burling (1819-1892). Burling had an established practice and was only the second professional architect in the city of Chicago.¹⁸ From 1871 to 1878 Burling maintained a partnership with Dankmar Adler. Although much of Burling's earlier work was destroyed in the 1871 Chicago Fire, some of his buildings remain. Saint James Episcopal Cathedral at 65 East Huron was Burling's most notable building. Designed in 1857 and enlarged in 1868, the church was rebuilt in 1875 after the Fire.

Initially employed as a draftsman, Whitehouse became a full partner in the firm in 1883. Whitehouse's association with Burling exposed the new architect to a prosperous clientele. The fresh approach of Burling and Whitehouse gave them a prominent place in the city, as a contemporary commercial writer commented, the firm was "among the early modernizers of architecture in Chicago. Each one designed something new and combated the 'Queen Anne style' at a time when it had the same noxious hold on people as the skating-rink craze."¹⁹

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 10

Church of the Epiphany

As a partner, Whitehouse worked on a variety of buildings in Chicago and the Midwest including the First National Bank at Dearborn and Monroe (1882), the National Tube Works on Clinton and Fulton Streets (1883), two houses for Samuel M. Nickerson and his son on Wabash and 34th Street (1884), residences for Charles T. Yerkes and H.N. Higginbotham, and Trinity Episcopal Church in Kansas City, Missouri (1887). In 1891 Whitehouse completed drawings for the Young Men's Christian Association on LaSalle Street, the Joseph T. Bowen and Dr. Hopper residences on Astor Street, Colonel Loomis' House on Lake Shore Drive, a residence for George Bullen in Nashota, Wisconsin, Saint Pius V Church (upper church) at Ashland Avenue and 19th Street, and a nine-story office building in Kansas City, Missouri. He also built residences for General Alexander C. McClurg and Barbara Armour between Burton Place and Division Street and designed the base for the Ulysses S. Grant Monument in Lincoln Park. Whitehouse received two commissions for the 1893 World's Columbian Exposition. He designed the Choral Hall but his drawings for the proposed Venetian Village or Casino for the Fair were never executed.

Whitehouse was married to Mary Armour, the daughter of George Armour, a prominent Episcopalian and grain merchant who had founded the Armour, Dole and Company in 1861. In 1893, at the age of forty-five, Whitehouse left the architectural profession and retired to Manchester, Massachusetts. Here he designed and built a home he named Crowhurst. He eventually moved to New York City, and maintained a home in Winter Park, Florida. He died at the age of ninety on March 8, 1938.

Although very little information about Whitehouse survives, an argument can be made that his architectural style was influenced by his family's connection with the Oxford movement of the Anglican Church and by his professional education in Germany, as well as by the work of H.H. Richardson.

Knowing the history of conflict within the Episcopal Church is critical to understanding the Church of the Epiphany's design. The Oxford movement which began in England in the early nineteenth century, countered a growing liberalism in church affairs by championing a return to medieval and more Roman sacramental and liturgical practices.²⁰ As Bishop of the Protestant Episcopal Church in Illinois from 1852 to 1874, John Henry Whitehouse followed the lead of New York's Bishop Henry Hobart in adopting a more Roman and medieval expression of the Episcopalian liturgical worship.²¹

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 11

Church of the Epiphany

Whitehouse's beliefs were radically different from those of his predecessor, Philander Chase, who abhorred Romanist ritualism and followed a Protestant Congregationalist simplicity in his Episcopalian liturgical practice. Whitehouse's episcopacy was contentious as one of the priests, Charles E. Cheney, rebelled against his leadership and joined the schismatic Reformed Episcopal Church. This faction upheld a decidedly Protestant and more evangelical expression of worship and doctrine.

The struggle continued after Whitehouse's death in 1874 when his successor William E. McLaren, a Presbyterian convert to Episcopalianism, led Illinois back to the evangelical camp. McLaren reprobated any practice of ritualism and his sermon at the dedication of the Church of the Epiphany criticized aspects of the Oxford movement.²² Significantly, at the ceremony McLaren never commended the Whitehouse's contribution to the church.

Whitehouse's European education influenced his design for Church of the Epiphany. Like H.H. Richardson, he was familiar with the English Gothic revival style, but more importantly, his studies in Germany exposed him to *Rundbogenstil* architecture which also influenced Richardson. This Germanic style was eclectic and, like Richardson's work, combined Romanesque and Renaissance influences. James F. O'Gorman, a Richardsonian scholar, maintained that *Rundbogenstil* influenced Richardson's design of Boston's Brattle Square and Trinity churches.²³

Towards the end of the nineteenth century, Richardson's style dominated Episcopal church architecture. Richardson's working drawings were included in many professional architectural journals.²⁴ His 1872 design of Boston's Trinity Church was well known as it popularized a Romanesque and eclectic style of architecture. Henry Hobson Richardson attended Harvard and later studied architecture at the Ecole des Beaux-Arts in Paris. He returned to the United States after the Civil War and opened an office in New York, later moving to Boston. During the 1870s he created his personal style, which incorporated Romanesque forms and was used principally on public buildings. Richardson borrowed from many sources including the use of polychromed walls from the contemporary late Gothic Revival, arches that sprang from the ground from Syrian models, and the use of unusual sculpted shapes.

Richardsonian Romanesque buildings are characterized by their use of massive, rough and smooth-faced square blocks of stone, round topped arches, lines of deeply recessed windows, wall dormers, towers, asymmetrical facades, and squat columns or colonettes with cushion

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

Church of the Epiphany

capitals often with floral ornamentation. Among the many Richardsonian Romanesque features of the Church of the Epiphany are the rough-faced square blocks of Lake Superior variegated sandstone for the building's exterior walls and foundation, the massive flared foundation with a prominent stringcourse and engaged stone buttresses, its prominent bell tower with arched openings and patterned stonework, lines of deeply recessed window openings, and arched openings supported by squat columns ornamented with floral details.

A comparison of Richardson's Grace Episcopal Church of Medford, Massachusetts and the North Congregational Church of Springfield, Massachusetts, with Whitehouse's work indicates that Whitehouse applied certain Richardsonian Romanesque elements to the Church of the Epiphany. Grace Church was completed in 1869 and the North Congregational Church in 1873. Both churches feature massive gabled walls while the latter edifice reflects Romanesque and *Rundbogenstil* influences. Whitehouse would have been familiar with these buildings as an article about Richardson's Church of Unity and North Congregational Church appeared in the *American Architect and Building News* on November 12, 1881.²⁵

Richardson's influence on Whitehouse is even more evident in the latter's 1887 design of Trinity Episcopal Church, Kansas City.²⁶ This church, now demolished, imitated Boston's Trinity Church and utilized many of the same design features as the Church of the Epiphany. The narrow clerestory windows are repeated in the Kansas City church's gabled walls, as are the round-arched tripartite windows set off by sculpted reliefs and paired squat columns. Whitehouse's design of Epiphany's central open truss ceiling was most likely repeated in Kansas City's Trinity Church as it corresponds to the base for Trinity's central tower.

Thus, the Church of the Epiphany was inspired by the exterior design of the North Congregational Church while also duplicating the expansive interior space of Boston's Trinity Church. As a local writer commented in 1886: "the interior gives the impression of expansion and sheltering restfulness, rather than aspiration. Taken as a whole, the edifice impresses one as a noble structure, a fitting shelter for the majestic altar, an attractive spiritual home for the people of the parish."²⁷

Whitehouse emulated Richardson both in his exteriors and structural design but departed from Richardson in the eclectic Victorian interior decoration for the Church of the Epiphany. The interior of the Church of the Epiphany reflected the eclecticism of Victorian design. The use of cherry wood furniture, wood wainscoting, terra cotta tiles and stenciling presented an

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 13

Church of the Epiphany

atmosphere more Gothic Revival in style than Romanesque. The design of the reredos and sanctuary area showed the influence of the Oxford movement.

Whitehouse's bell tower also reveals the influence of his German education. Originally designed as a tall, narrow English gothic spire, the 1887 design is more Teutonic, reflective of the *Rundbogenstil*. Its height and overall dimension are more compatible with the church's overall design than the originally-planned gothic spire.

The Church of the Epiphany's bold architecture and rich interior complemented its environment. During the 1880s the West Side and especially Ashland Avenue, represented fashionable addresses. Settled after the 1837 panic, the West Side soon became the city's most affluent section.²⁸ Union Park, completed in 1854, became the locus of the district's residential life. In addition, two of Chicago's major thoroughfares, Lake and Randolph Streets, running east and west, connected the West Side to the city's business district. Ashland Avenue bespoke wealth and was described in an 1882 guidebook as "one of the most attractive streets on the West Side, being wider than usual and have twenty feet on each side devoted to trees, shrubbery, etc., which, with the handsome marble and brownstone residences, give it a pleasant and retired appearance. This is also to be made a boulevard, the street being paved with asphaltum over the Nicholson pavement, from Madison to Polk street."²⁹ Other guidebooks also commented on the elegant homes found on Ashland Avenue.³⁰ In addition during the 1880s the Elite Directory and Club Book listed 1,934 persons in the West Division which was 500 more than south and 700 fewer than the north.³¹ William J. Wilson, founder of the Wilson and Company meat packing firm, resided next door to the church and to the southwest of the church the mayor, Carter H. Harrison, occupied the former home of Henry H. Honoré. The Ashland Avenue and Adams Street site, one of the last available pieces of property on the avenue, gave the Epiphany congregation the opportunity to build a church which would enhance the neighborhood.

On the West Side, New England culture flourished and connections with the East Coast were prized. In 1918 H.C. Chatfield-Taylor commented that the West Side reflected the righteousness of a New England culture.³² Therefore it was fitting that the composition of the Church of Epiphany's Building Committee reflected the Eastern origins of the residents. At the time of church's design, Richardsonian Romanesque architecture epitomized American affluence. The selection of the Richardsonian style also reflected the congregation's Oxford movement sympathies. The large sculpted altar, the stained-glass windows, and the large open truss ceiling,

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 14

Church of the Epiphany

projected a much different image from the simple architectural style of America's evangelical tradition.

In fact, the new Church of the Epiphany departed radically from the architectural style of the original church, at Throop and Adams Streets. With the influx of residents to the area after the 1871 Fire, the tiny wooden English Gothic Revival church was inadequate and plans were made to build a larger building. However, construction had to be postponed while Saint James and the other fire-damaged churches were rebuilt. The rector, Rev. Theodore N. Morrison, in conjunction with a parishioner, Marshall D. Talcott, initiated plans for a new church. Although no correspondence survives from this period, the Building Committee was chaired by Talcott, assisted by John A. Grier and Isaac H. Holden, all residents of the neighborhood.

Marshall D. Talcott, a native of Wethersfield, Connecticut, arrived in Chicago in 1862 and joined the parish in 1872. A resident of Ashland Avenue, he became active in the city's social life and was associated with merchant and realtor Potter Palmer, and Carter H. Harrison.³³ As chair of the Building Committee he succeeded in raising money for the new church and in persuading William J. Wilson to donate \$50,000 to underwrite the construction cost.³⁴ Wilson, a Boston native, lived next door to the church and retired from the meat-packing business in 1883. His gift honored the memory of his mother, Jane.

The other Building Committee members, Isaac H. Holden and John A. Grier, were also successful businessmen. Born in England, Holden had lived in Rhode Island before moving to Chicago while Grier was born in Canada of English parentage. These socially prominent men, employed a number of servants in their homes, which was reflective of the social composition of the neighborhood.

Like the West Side Epiphany congregation, Chicago's other civic leaders employed the fashionable Richardsonian Romanesque style at the time. Shortly after Epiphany's completion, Richardson's Marshall Field Wholesale Store and the Glessner and MacVeigh houses were completed. Like the members of the Epiphany Building Committee, Field and Glessner were New Englanders. Field hailed from Conway, Massachusetts and Glessner from Littleton, New Hampshire. By contracting with Richardson's firm, their buildings inspired other architects to adapt the Richardsonian style to Chicago. The most notable of these buildings were Burnham and Root's Art Institute 1885-1887 (demolished, 1930), Henry Ives Cobb's Chicago Historical Society on Dearborn, and Solon Spencer Beman's Studebaker Building #1, 1885.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 15

Church of the Epiphany

The Epiphany congregation began a trend which can also be viewed in other Richardsonian Romanesque styled churches in Chicago. However, the Church of the Epiphany most faithfully represents the transference of Richardson's ecclesiastical style with its sacramentally-ordered Anglo-Catholic³⁵ design to Chicago. The interiors of the other Richardson-inspired churches in Chicago reflect an evangelical auditorium like arrangement rather than the cruciform scheme where the altar is given prominence.

The Kenwood Evangelical Church (1887) located at 4600-08 South Greenwood, the Church of Our Savior (1888-1889) at 530 West Fullerton, the Metropolitan Community Church (1889) at 41 00 South Martin Luther King Drive and the United Church of Hyde Park (1889) at 1440 E. 53rd Street are all two-story Richardsonian Romanesque adaptations. As preaching is the heart of evangelical worship, the pews in these churches surround the sanctuary area with additional seating on the second floor balconies. This design facilitates the buildings' acoustics so that the minister can be heard. These churches incorporate rusticated stonework and other Richardsonian Romanesque features.

The Kenwood Evangelical Church at 4600-08 South Greenwood was designed by Chicago architect William W. Boyington in association with H. B. Wheelock. The rough-faced granite and limestone building has a prominent front facing gable with lower cross gables. The building has many Richardsonian Romanesque features including its stonework, round-arched openings, lines of deeply recessed windows, and squat columns and colonettes with floral ornament. The church has a prominent corner tower with a pyramidal roof and arched openings.

Church of Our Savior at 530 West Fullerton Parkway was designed in 1888-1889 by Chicago architect, Clinton J. Warren. The smaller gray limestone and brick building has many Richardsonian Romanesque features. The facade consists of a primary gable with an engaged bell tower and entrances tucked unobtrusively at either end. Its Richardsonian Romanesque details include the use of round-arched openings and its lines of deeply-recessed windows.

Metropolitan Community Church at 4100 South Martin Luther King, Jr. Drive was designed in 1889 by Chicago architect, Solon S. Beman. The cross gabled limestone church has many Richardsonian Romanesque details including its prominent corner bell tower with pyramidal roof, round-arched openings, lines of deeply-recessed windows, and decorated squat columns with cushion capitals.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 16

Church of the Epiphany

The United Church of Hyde Park at 1440 East 53rd Street was designed by architect Gregory Vigeant in 1889. The rusticated limestone church has a corner bell tower and cross gables. Richardsonian Romanesque features include the use of round-arch openings.

Thus, the Church of the Epiphany is a pristine example of Richardsonian Romanesque ecclesiastical architecture in Chicago. Francis Whitehouse's design for the church followed Richardson's exterior design but departed from the master architect in providing a rich interior space. The Church of the Epiphany exudes the confidence of a prosperous Chicago and, as one of the most representative examples of the period, it warrants inclusion in the National Register of Historic Places.

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1. James F. O'Gorinan, H. H. Richardson: Architectural Forms for An American Society. (Chicago: University of Chicago Press, 1987): 72.
2. "The Church of the Epiphany, Diocese of Chicago, January 1886, 2.
3. "Church and Land," The Inter-Ocean (Chicago), 20 December 1885, 10.
4. Preliminary Staff Summary of Information: Church of the Epiphany 201 S. Ashland Avenue. Submitted to the Commission on Chicago Landmarks on June 14, 1995. (Chicago: City of Chicago, Department of Planning and Development, 1995): 1.
5. "Church and Land."
6. See the photograph of the Reading Room Bench, Woburn Public Library in Richard H. Randall, Jr. The Furniture of H.H. Richardson. Boston: Museum of Fine Arts, 1962.
7. Ibid.
8. Ibid.
9. "Epiphany's Fifty Three Years of Parish Life," Epiphany Star (July-August 1921).

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 17

Church of the Epiphany

10. Ibid.; Frank Davis, "Glass Mosaics in Chicago," Monthly Bulletin of the Illinois Society of Architects 27 (February-March 1943): 6.

11. "An Anniversary Gift," Epiphany Star and City Missionary (April 1928): 7.

12. M. Karl Baedeker, The United States with an Excursion into Mexico (New York: Charles Scribner's Sons, 1904): 356. and Alice Sinkevitch, ed., AIA Guide to Chicago. (New York): Harcourt Brace and Company, 1993): 275.

13. Cyril M. Harris, ed., Dictionary of Architecture and Construction 2nd ed. (New York: McGraw-Hill, Inc., 1993), 686. See also Robert T. Packard. Encyclopedia of American Architecture 2nd ed. (New York: McGraw-Hill, Inc., 1995), 547-551.

14. James F. O'Gorman, The Marshall Field Wholesale Store: Materials Toward A Monograph," Journal of the Society of Architectural Historians 37 (1978): 178.

15. Thomas C. Hubka, "H.H. Richardson's Glessner House: A Garden in the Machine," Winterhur Portfolio 24 (19 8 9): 221.

16. Biographical information can be found in The National Cyclopaedia of American Biography Vol. 28 (New York: T.T. White and Company, 1940): 79-80.; Whitey, Henry F. and Whitey, Elsie Rathburn, ed. Biographical Dictionary of American Architects (Deceased) (Los Angeles: Hennessey and Ingalls, Inc.): 653-654.; and Monthly Bulletin of the Illinois Society of Architects 24 (February-March 1940): 8.

17. See "Brief Historical Sketch of the Church of the Epiphany, Chicago" Chap. in Parish History and Year Book of the Church of the Epiphany . Chicago: Payne and Payne Printers, 1897. and Diocese of Chicago (January 1886): 2.

18. Edward F. Whitey, 96. See also obituary notice in Inland Architect and News Record 19 (April 1892): 28.

19. Industrial Chicago: Building Interests (Chicago: Goodspeed Company, 1891): 69.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 18

Church of the Epiphany

20. See F.L. Cross and E.A. Livingstone, eds., Oxford Dictionary of the Christian Church, 2nd ed., (New York: Oxford University Press, 1983). and New Catholic Encyclopedia (New York: McGraw-Hill Book Company, 1967), s.v. "Oxford Movement," by T. S. Bokenkotter.

21. See Rima Lunin Schultz, The Church and the City: A Social History of 150 Years at Saint James, Chicago. (Chicago: The Cathedral of Saint James, 1986): 84-87.

22. Chicago Times, 21 December 1885, 6.

23. O'Gorman, 37-42.

24. For a listing see Jeffrey Karl Ochsner, H.H. Richardson: Complete Architectural Works (Cambridge: MIT Press, 1982): 116-117.

25. Talcott Williams, "A Brief Object Lesson in Springfield Architecture," American Architect and Building News 10 (November 12, 1881): 31.

26. Paul Clifford Larson, ed. The Spirit of H.H. Richardson on the Midland Prairies. (Minneapolis: University Art Museum, University of Minnesota, 1988): 26.

27. Diocese of Chicago (January 1886): 2.

28. See Richard Sennett, Families Against the City: Middle Class Homes of Industrial Chicago, 1872-1890 (Cambridge: Harvard University Press, 1984).

29. Chicago, Illustrated and Descriptive. A Description of the City as it Appeared in 1882. (Chicago: N.F. Hodson & Co., 1882): 30.

30. See Morris Dictionary of Chicago and Vicinity. (Chicago: Frank Morris Publisher, 1891): 104.

31. Chicago Sun Times, 17 January 1965, 1,8.

32. H.C. Chatfield-Taylor, Chicago. (Boston: Houghton-Mifflin Co., 1918): 55-56.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 19

Church of the Epiphany

33. Diocese of Chicago (October 1930): 24.

34. Epiphany Star and Church Missionary (November 1925).

35. Anglo-Catholic is the broad term referring to the Episcopal High Church movement which selectively adopted Roman liturgical and dogmatic traditions. The Oxford movement would be one manifestation of Anglo-Catholicism.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 20

Church of the Epiphany

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National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 21

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 22

Church of the Epiphany

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9, 10 Page 23

Church of the Epiphany

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175-194.

Reports

Preliminary Staff Summary of Information: Church of the Epiphany, 201 S Ashland Avenue.
Submitted to the Commission on Chicago Landmarks on June 14, 1995. Chicago: City of
Chicago, Department of Planning and Development, 1995.

Verbal Boundary Description

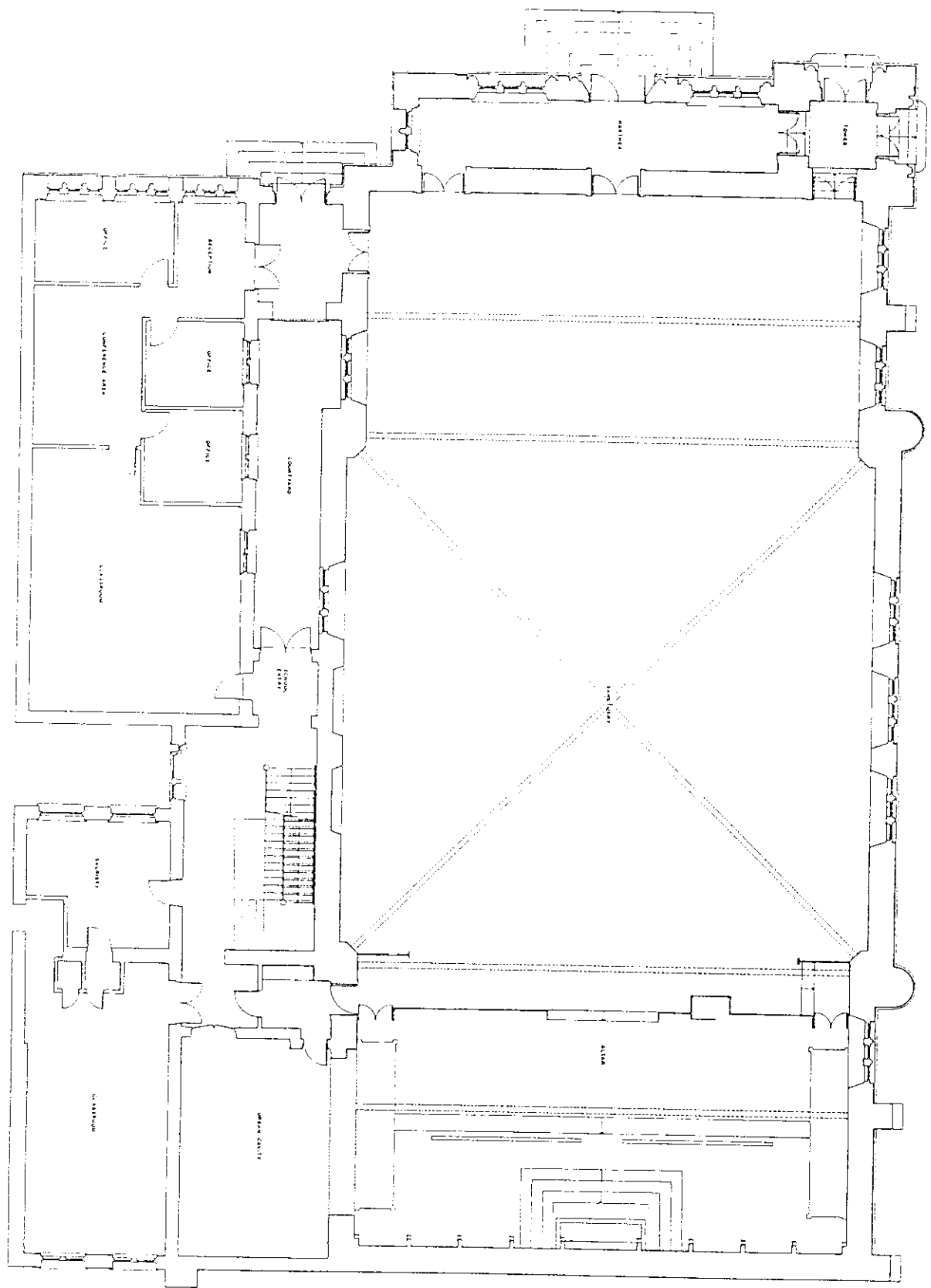
Ante-Fire: Re-Subdivision of lots 17 to 37 in Blocks 19 and 20 and lot 17 to 35 in Block 31 in
Laflin and Loomis Sub, of aforesaid Block's in Canal Trustees Subdivision of W 1/2 N.W. 1/4
Sec 17-39-14.

Boundary Justification

The boundary includes the property that encompasses the church and parish house.

North →

1
FIRST FLOOR PLAN



A-2

THE CHURCH OF THE EPIPHANY
 209 SOUTH ASHLAND CHICAGO, ILLINOIS 60607

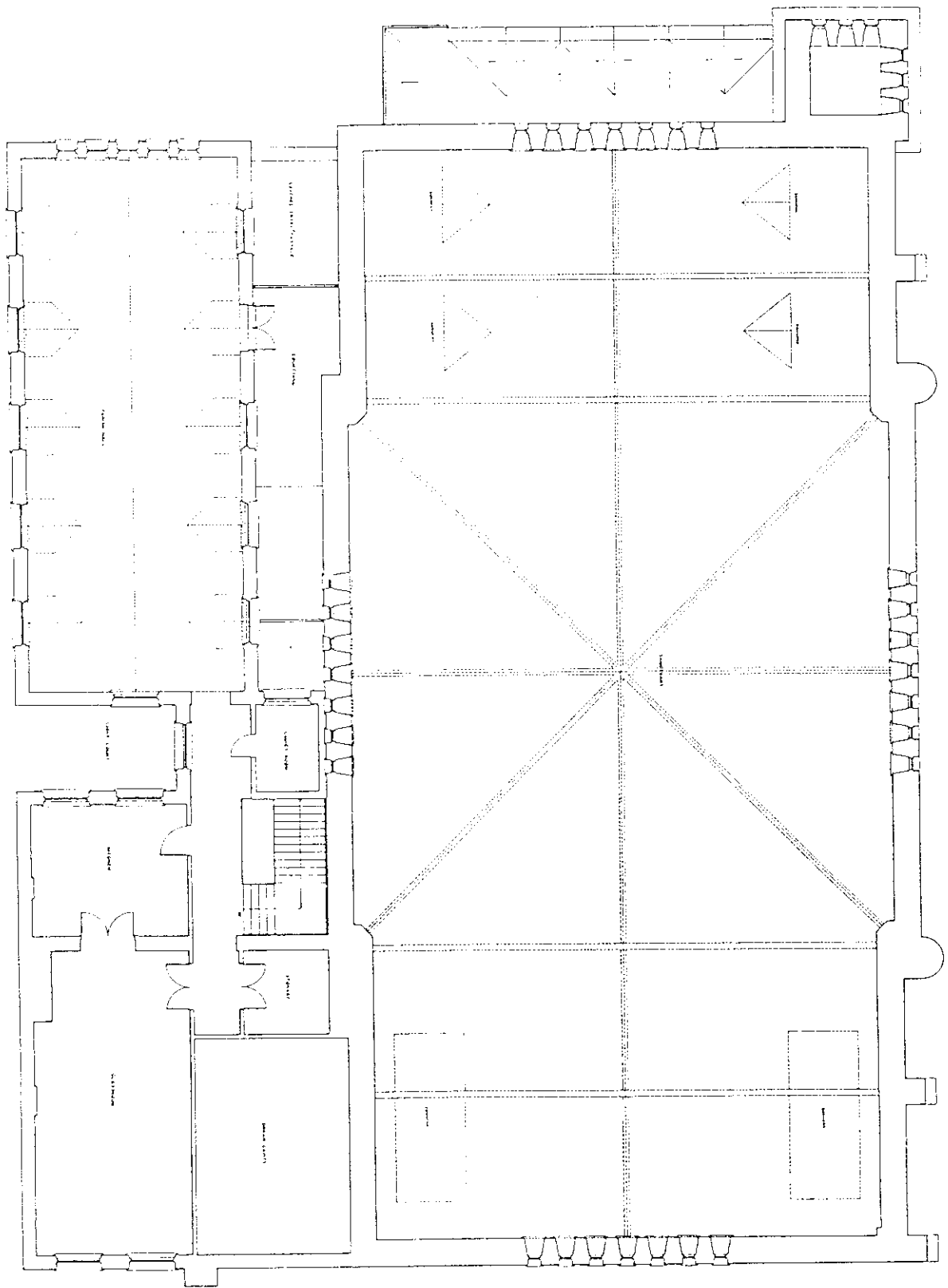
FIRST FLOOR PLAN
 SCALE 1/4" = 1'-0"

NO.	DATE	DESCRIPTION

VINCI HAMP ARCHITECTS, INC.
 1147 WEST OHIO STREET CHICAGO, ILLINOIS 60607
 TEL 312 734 7744 FAX 312 734 4874

North →

SECTION A-A
 SECOND FLOOR PLAN



A-3

DATE: 10/15/11
 SCALE: 1/8" = 1'-0"

THE CHURCH OF THE EPIPHANY
 201 SOUTH ARLING / CHICAGO, ILLINOIS 60602

SECOND FLOOR PLAN

NO.	DESCRIPTION	DATE
1	ISSUED FOR PERMIT	10/15/11
2	ISSUED FOR CONSTRUCTION	10/15/11
3	ISSUED FOR RECORD	10/15/11

VINCI HAMP ARCHITECTS, INC.
 1001 WEST WASHINGTON / CHICAGO, ILLINOIS 60602
 TEL: 312.782.1700 FAX: 312.782.1701



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. Box 37127
Washington, D.C. 20013-7127

WEEKLY LIST

The Director of the National Park Service is pleased to announce actions on the following properties for the National Register of Historic Places.

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(202) 343-1572, fax (202) 343-1836 or E-mail: Edson_Beall@nps.gov

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FEB 12 1998

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 2/02/98 THROUGH 2/06/98

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

ARIZONA, MARICOPA COUNTY, Idylwilde Park Historic District, Roughly bounded by 11th and 12th Sts., Weldon, and Fairmont Aves., Phoenix, 98000054, LISTED, 2/05/98

ARIZONA, MARICOPA COUNTY, Ritterhouse Elementary School, Ellsworth Rd., 1 mi. N of Ritterhouse Rd., Queen Creek, 98000053, LISTED, 2/05/98

CALIFORNIA, SONOMA COUNTY, Hood, William, House, 7501 Sonoma Hwy, Santa Rosa, 97001658, LISTED, 2/06/98

FLORIDA, HENDRY COUNTY, Executive House, 125 W. Del Monte Ave., Clewiston, 98000059, LISTED, 2/05/98

FLORIDA, MANATEE COUNTY, Austin House, 227 Delmar Ave., Sarasota vicinity, 98000062, LISTED, 2/05/98 (Whitfield Estates Subdivision)

FLORIDA, ORANGE COUNTY, Eatonville Historic District, Roughly bounded by Wymore Rd., Eaton St., Fords, and East Aves., Ruffel, and Clark Sts., Eatonville, 97001214, LISTED, 2/03/98

FLORIDA, SARASOTA COUNTY, House at 507 Jackson Drive, 507 Jackson Drive, Sarasota, 98000060, LISTED, 2/05/98

FLORIDA, VOLUSIA COUNTY, Dunlawton Avenue Historic District, Roughly along Dunlawton Ave. to Lafayette Ave., and Orange Ave. and Wellman St., Port Orange, 98000055, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Grace Episcopal Church and Guild Hall, 4190 Ridgewood Ave., Port Orange, 98000058, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Halifax Drive Historic District, Roughly along Halifax Dr. from Dunlawton to Herbert St., Port Orange, 98000056, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Port Orange Florida East Coast Railway Freight Depot, 415C Herbert St., Port Orange, 98000057, LISTED, 2/05/98 (Port Orange MPS)

ILLINOIS, COOK COUNTY, Belmonte Flats, 4257-4259 S. Dr. Martin Luther King Jr. Dr., and 400-412 E. 43rd St., Chicago, 98000063, LISTED, 2/05/98

ILLINOIS, COOK COUNTY, Church of the Epiphany, 201 S. Ashland Ave., Chicago, 98000067, LISTED, 2/05/98

ILLINOIS, JERSEY COUNTY, Brainard, Charles, House, 420 E. Main St., Grafton, 98000065, LISTED, 2/05/98 (Grafton MPS)

ILLINOIS, LAKE COUNTY, Chicago, Milwaukee and St. Paul Railway Passenger Depot, 860 Deerfield Rd., Deerfield, 98000066, LISTED, 2/05/98

ILLINOIS, LAKE COUNTY, Proctor Building, 520-30 N. Milwaukee Ave., Libertyville, 98000064, LISTED, 2/05/98

MISSOURI, BOLLER COUNTY, Mark Twain School, 1012 N. Main St., Poplar Bluff, 98000031, LISTED, 2/05/98 (Poplar Bluff MPS)

MISSOURI, DE KALB COUNTY, DeKalb County Courthouse, 109 W. Main St., Maysville, 98000068, LISTED, 2/05/98

MISSOURI, HOWARD COUNTY, Fayette Courthouse Square Historic District, Roughly along S. Main and N. Main, W. Morrison, E. Morrison, N. Church, and W. Davis Sts., Fayette, 98000069, LISTED, 2/05/98

NEBRASKA, DOUGLAS COUNTY, Franklin School, 4302 S. 39th Ave., Omaha, 98000070, LISTED, 2/05/98

NEW MEXICO, BERNALILLO COUNTY, Simms Building, 400 Gold Ave. SW, Albuquerque, 97001653, LISTED, 2/02/98

OKLAHOMA, KAY COUNTY, Tipton, J.P., Farmstead, 3.1 mi. E of Newkirk, Newkirk vicinity, 98000073, LISTED, 2/05/98

PENNSYLVANIA, PHILADELPHIA COUNTY, West Philadelphia Streetcar Suburb Historic District, Roughly bounded by U. of Pennsylvania campus, Woodlands Cemetery, Poweltown Ave., 52nd St., and Woodland Ave., Philadelphia, 97001669, LISTED, 2/05/98